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MOVIE MONSTERS

Monster Make-Up &

Monster Shows to put on

by ALAN ORMSBY

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Photographs and Drawings by the Author

SCHOLASTIC BOOK SERVICES
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To Mom, of course, and to Anya and Ethan

TO THE READER:

Movie Monsters has three parts: The Greatest Movie Monsters—for your delight, information, and reference, page 3; How to Make a Monster, including make-up and recipes for monsters, page 29; and How to Put On Monster Shows, page 63. Happy Ghouling!

—The Author

Photo credits: American International Pictures, page 27; Condor Productions, page 32; Metro-Goldwyn-Mayer, page 21; RKO Pictures, page 17; Universal Pictures, pages 5, 7, 9, 11, 12, 13, 15, 18, 19, 23, 25.

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Printed in the U.S.A.

07

A Ghoulery of MONSTER GREATS

LON CHANEY—Man of a Thousand Faces

THE PHANTOM OF THE OPERA

THE WOLFMAN

THE FRANKENSTEIN MONSTER

THE MUMMY

KING KONG

TWO DRACULAS

DR. JEKYLL AND MR. HYDE

THE BRIDE OF FRANKENSTEIN

THE CREATURE FROM THE BLACK LAGOON

BLACULA

YOUNG FRANKENSTEIN

LON CHANEY

MAN OF A THOUSAND FACES

He was born on April Fool's Day, in 1883, to parents who were deaf and unable to speak. To communicate with his mother and father, Lon learned, as a child, to tell stories with his face, hands, and body. This early training in pantomime may be why his later acting showed such sensitivity and feeling.

Chaney became one of the biggest stars of the silent screen. He appeared in almost 150 films! Audiences were so delighted by an actor who could change his appearance completely from film to film, that Lon became known as "The Man of a Thousand Faces." He died in 1930. (His son, Lon Chaney, Jr. has won fame as Larry Talbot, the Wolfman, and has played in other monster films.)

Today Lon Chaney, Sr. is known as the man who started it all. He is the father of monster make-up. But Chaney created more than horrible faces. He tried to touch his audience, and make them care about the characters he played. He knew that no matter how monstrous they looked on the outside, on the *inside* they were people, like you and me.

LON CHANEY

THE PHANTOM OF THE OPERA

When Lon Chaney, Sr. devised the make-up for Erik in *The Phantom of the Opera* (1925), he created one of the most famous monsters of all time. Even today, fifty years after the film's first appearance, the Phantom haunts us as he once haunted the underground passageways of the Paris Opera House.

Living in the dark, twisting tunnels beneath the great Opera, his face hidden by a strange mask, the Phantom trains a young chorus singer named Christine to be a great opera star. Although Christine has never seen Erik's face, she believes him to be kind and gentle. When the Opera's director refuses to use Christine in a leading role, however, Erik plots revenge: First he threatens the star of the opera. Then he cuts loose the enormous chandelier and sends it crashing down on the audience!

But the scariest part of the film occurs when Christine sneaks up on the Phantom and pulls away his mask. He turns on her; his skull-like face burns with terrifying anger.

How did "The Man of a Thousand Faces" create this, his greatest face? Some of the tricks he used are still unknown. Chaney designed and built all his faces by himself and he didn't like to reveal his secrets. But we know he wore a wig of stringy hair that was attached to a false forehead, built up to make his head

look more skull-shaped. He taped his ears back flat against his head, and taped his nose to turn upward. He built up his cheekbones with putty and greasepaint and painted dark circles and fine lines and wrinkles around his eyes and mouth. He wore false teeth and a tight-fitting black suit with a cape.

And yet, frightening as the Phantom is, we can't help feeling sorry for him when, at the film's end, an angry mob attacks him and throws him into the river to drown.

THE WOLFMAN

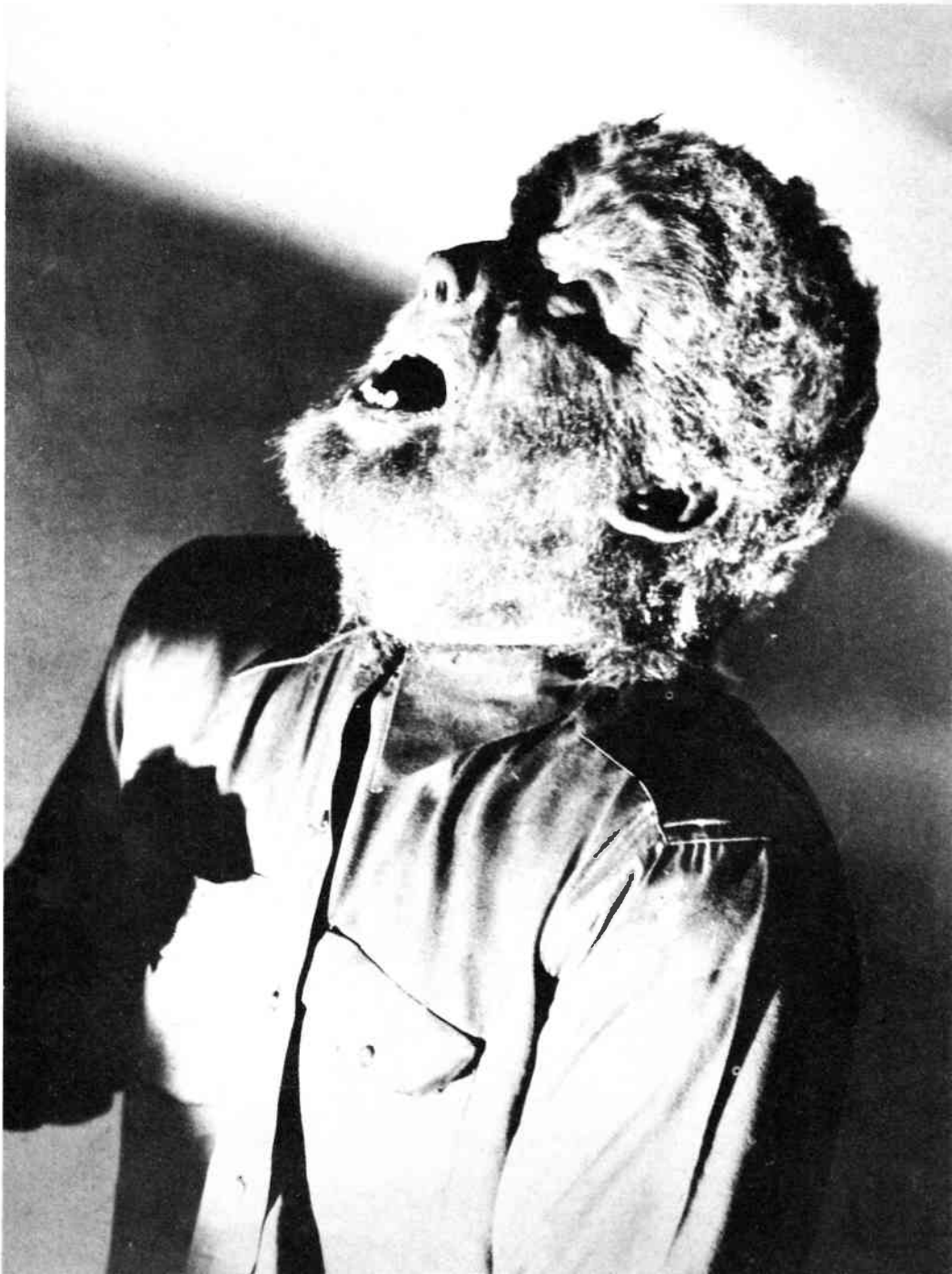
"Even a man who is pure at heart,
And says his prayers by night,
Can become a WOLF when the wolfbane blooms,
And the moon is full and bright—"

The old Gypsy Woman whispered these words of warning to Larry Talbot, who had just been bitten by a mysterious wolf. But it was too late; the wolf bite proved fatal: When the full moon appeared, Talbot changed into—WOLFMAN! Snarling, hunched over, he runs through the woods in search of victims, terrorizing the village until a silver bullet puts an end to the evil curse.

This was Lon Chaney, Jr.'s most famous role. It took a whole day to film his transformation into the Wolfman. They pinned his fingers in place and tied him down in his chair. They weighed the camera down so it wouldn't shake.

Each slight change from man to wolf was filmed separately. As the hours went by they attached a rubber nose and false teeth. Then they glued yak hair to his face, strand by strand.

The hard work paid off: On the screen, Lon Chaney, Jr. seems to change into a wolf before our horrified eyes!



THE FRANKENSTEIN MONSTER

Lightning flashes through the dark, stormy sky; thunder crashes and groans; in the dusty laboratory young Dr. Frankenstein watches, amazed, as the "man" he has created slowly begins to move. The monster is alive!

The Frankenstein monster has appeared in dozens of movies since 1931, when lightning first brought him to life in the original *Frankenstein*, starring Boris Karloff. In *Bride of Frankenstein*, the monster learned to talk and listen to music.

In *Son of Frankenstein*, he gained weight but could no longer speak. In *Ghost of Frankenstein* he was given a new brain, but went blind.

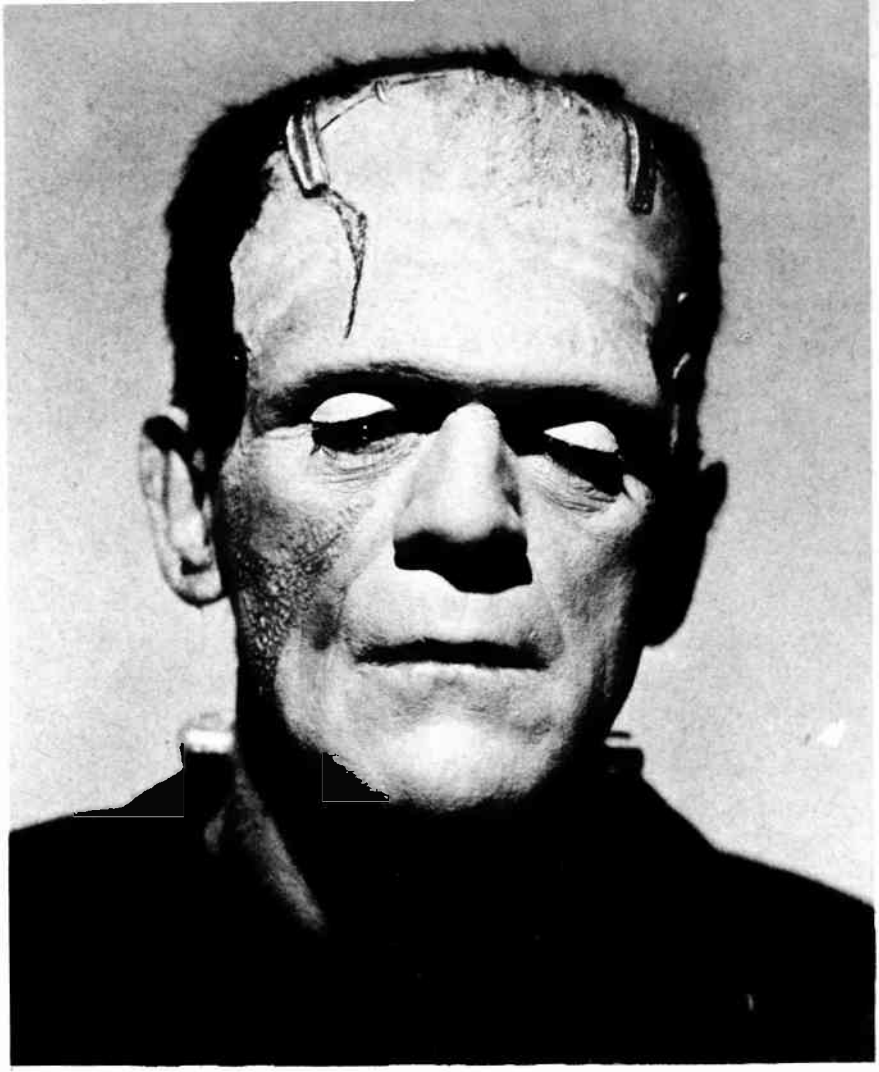
The monster has appeared in the movies *House of Frankenstein, Frankenstein Meets the Wolfman* and *Abbott & Costello Meet Frankenstein*. He has appeared on television and radio, in animated cartoons, and in comic books.

He is probably the most popular monster ever created.

His make-up, by Jack Pierce, is a monster masterpiece. Since the monster was supposed to have been sewn together by Dr. Frankenstein, Pierce left stitches and scars on Karloff's head, neck, and wrist to show where the monster had been connected.

The metal bolts in the monster's neck are conductors —or plugs—for the electricity which brings him to life.

The top of his head is held on by metal clamps. Rubber pieces were glued to Karloff's eyelids to weigh them down and give him a sleepy, sinister look. He wore large, heavy boots to give him superhuman height. The sleeves of his padded suit were shortened to make his arms look long and dangling.



The monster's most famous trademark, his flat head, was made of rubber and cheesecloth. Pierce built it up, layer by layer, carefully creating the texture of human flesh.

Stringy black hair, black lips and fingernails, and pale, gray-green skin complete the make-up on the world's most famous monster.

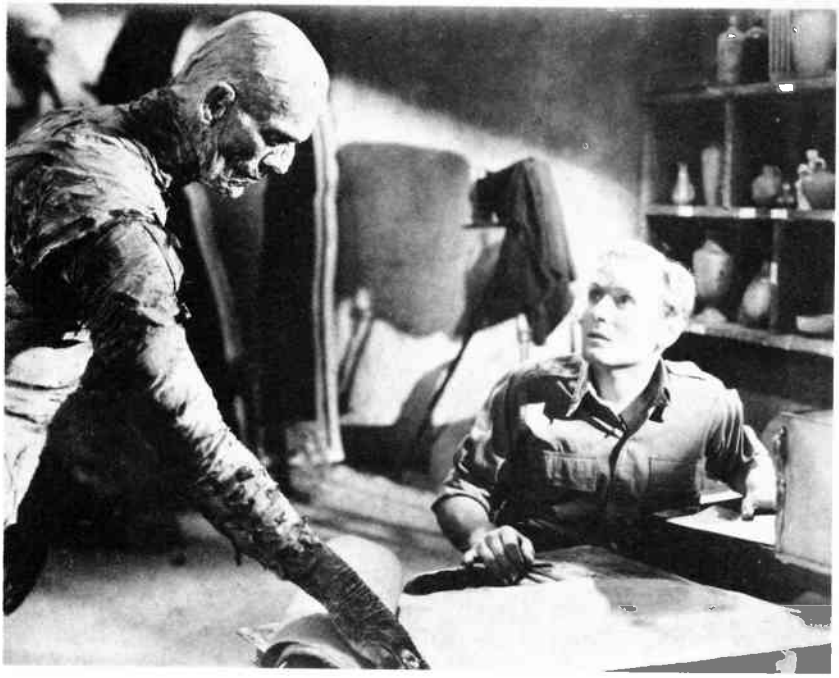
THE MUMMY

For three thousand years he slept in his tomb. Then, by accident, an English archeologist brought him back to life. His name was Im-ho-tep and he first appeared in the 1932 film *The Mummy*, starring Boris Karloff.

It took eight hours to apply Karloff's make-up. They covered him with "beauty" mud and Fuller's Earth* and baked him under hot-air dryers. They painted his face with rubber, tissues, and various chemicals to wrinkle and age it and they wrapped his body in rotted bandages. When they were finished, Karloff could hardly talk, but the results were worth it: When the Mummy came to life, it was one of the scariest moments in monster history!

The film was so successful that they made four more Mummy movies: *The Mummy's Hand, The Mummy's Ghost, The Mummy's Curse,* and *The Mummy's Tomb.* In 1959, Hammer films, of England, re-made *The Mummy* in color, with Christopher Lee as the ancient, bandaged monster.

***Claylike, earthy substance used for thickening cloth.**



KING KONG

The Frankenstein monster may be our most popular *monster*. But *King Kong* is probably the greatest monster *movie* ever made. Since 1933, audiences all over the world have thrilled to the story of the 50-foot-high ape who is brought to New York City from his home on Skull Island, only to fall to his death from the top of the Empire State Building. We watch, spellbound, as Kong battles dinosaurs, an entire native village, a subway, and finally, the United States Air Force!

Not everyone in the audience knows that the *real* King Kong was a "fake." He was actually a steel and rubber model only a few inches tall, and operated like a very complicated puppet. Willis O'Brien, Kong's animator, achieved the illusion by moving the model inch by inch and photographing the moves one frame at a time. Since it takes thousands of frames to make up a complete film, O'Brien had to change Kong's position literally thousands of times! The entire film was shot in this way; Kong was never played by a man in an ape suit.

Although King Kong belongs more to the special effects department than to the make-up department, I include him because he is truly a MONSTER GREAT!

TWO DRACULAS

Here are two versions of Count Dracula, who was so evil he became a vampire and left his castle in Transylvania to roam the midnight hours in search of blood. (Even more terrifying was the fact that if he killed his victims, they too became vampires.)

On the left is Bela Lugosi, who played the Count in the 1931 film, *Dracula.* His make-up is very simple: His face is pale, almost ghostly white. His lips and eyebrows are black. His dark hair is combed back and slicked down.

The second Dracula is Christopher Lee, an Englishman, who first played the part in *The Horror of Dracula*, in 1958. Lee wears a set of plastic vampire fangs built especially for him. Red contact lenses make his eyes look bloodshot. His face is colored with pale greasepaint and he wears a wig. If you look very closely at his hairline you will see the fine net edge of the wig.

Lee depends on make-up more than Lugosi did, but there's a reason for it: Lee's Dracula films have all been in color whereas Lugosi appeared as the evil Count in black-and-white films.

DR. JEKYLL AND MR. HYDE

Dr. Jekyll and Mr. Hyde, by Robert Louis Stevenson, is such a popular tale of terror that it has been filmed more than a dozen times, produced twice as a television show, and was even made into a musical.

In the story, Dr. Jekyll is a kind English doctor who invents a chemical formula that changes him into the evil Edward Hyde. At first Jekyll controls the change, but gradually the personality of Hyde takes over. When Hyde is finally killed by the police, the body changes back into the form of Henry Jekyll.

The most famous version of the story starred Fredric March, seen in the series of pictures opposite. His make-up included false teeth and eyebrows, a wig, special coloring which appeared under different-colored lights, and lots of extra hair.

The movie was so popular that March won an Academy Award, the first time a monster has won an Oscar!

THE BRIDE OF FRANKENSTEIN

In 1935, Universal Studios decided that the Frankenstein monster deserved a mate. The result was *The Bride of Frankenstein.* Portrayed by Elsa Lanchester, she was the first important female monster.

At the end of the first Frankenstein film, the monster is trapped in a burning windmill. As *The Bride of Frankenstein* begins, we discover that the monster has managed to escape. After a series of hair-raising adventures, the monster seeks out his creator and demands a bride!

Aided by the sinister Dr. Praetorius, Dr. Frankenstein works night and day in a lonely castle laboratory. When he accidentally falls asleep, the monster shakes him, growling, "Sleep—later! Work—now!"

Then, one night, the she-monster is completed! Lightning flashes overhead, like skeletal fingers tickling the castle towers. The bandaged Bride is lifted into the night sky on a platform while, below, Frankenstein and Praetorius frantically operate the tangle of laboratory dials and switches. Thunder groans and lightning trembles over the newly made creature. The platform is lowered and the Bride, alive, opens her eyes! Later, the bandages are removed and the she-monster is revealed: Her hair sweeps back in electric curls, zigzagged on either side by streaks of white, like the ancient Egyptian queen Nefertiti, on whom the make-up was based. Her eyebrows are two sharp, slashing lines. She moves her head jerkily, like a strange bird.

The monster takes her hand tenderly. She hisses at him like a snake and runs away. Realizing that she is as afraid of him as all the others, the monster, with tears in his eyes, pulls the switch that blows the laboratory to atoms.

THE CREATURE FROM THE BLACK LAGOON

Half-man, half-fish, the Gill Man in *The Creature from the Black Lagoon* was a very popular monster of the 1950's.

The Creature's entire body, including head, hands, and feet, was modeled in clay and then cast in rubber to form a tight-fitting underwater suit. Ricou Browning, who played the Creature in three films, was an expert deep-sea diver. (Browning later went on to become a director of such films as *Flipper, Salty,* and *Gentle Ben.*)

Although the Gill Man could walk on two legs, like a man, he breathed through gills, like a fish. The gills on the costume actually moved when the Creature, gasping for breath, walked on land.

The palms of his enormous claws were covered with tiny suction cups, like those on the tentacles of an octopus.

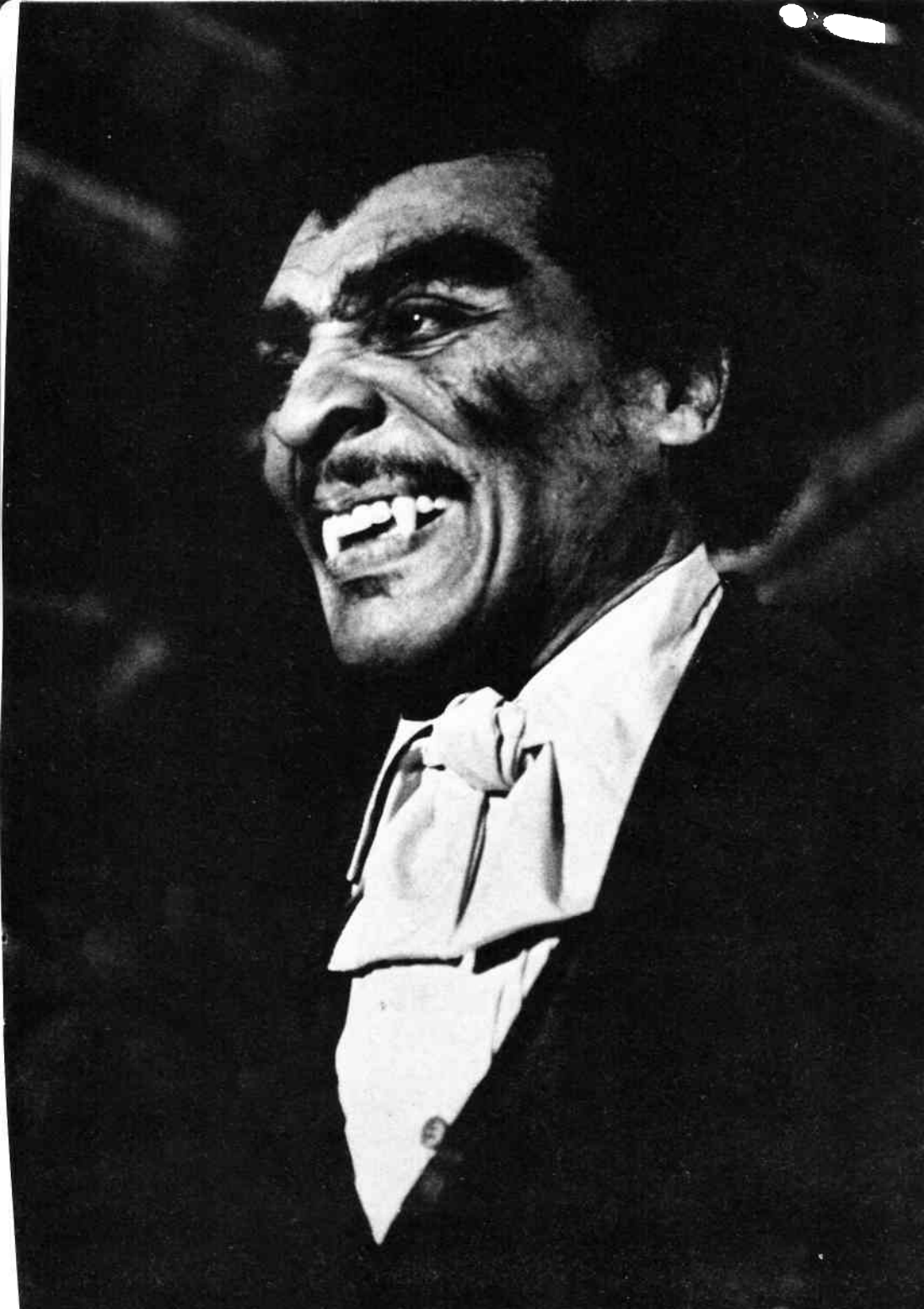
In one of the sequels, *The Creature Walks Among Us,* a scientist took away the Creature's gills, attempting to change him into a man. Needless to say, the Creature didn't like the idea. He wrecked the laboratory and wandered back into the ocean, never to be heard from again.

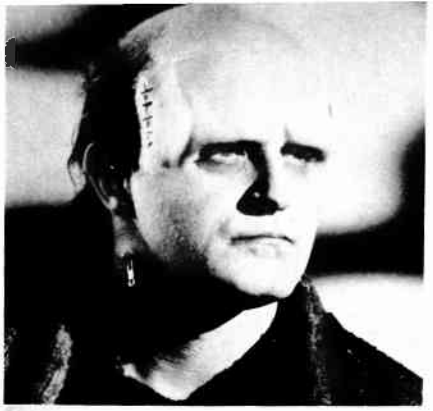
BLACULA

He was an African prince who fell under Dracula's curse and became a vampire. More than one hundred years later, he came to life again, in Los Angeles, California, to search for his lost love.

He is also the first black vampire in movie history. As portrayed by actor William Marshall, Blacula is as much victim as villain: He was transformed into a vampire because he asked Count Dracula to sign a petition which would abolish slavery!

Blacula's make-up is more elaborate than earlier vampires. He wears bloodshot contact lenses, and form-fitted vampire fangs (like Christopher Lee) but he also wears heavy black eyebrows and sideburns that grow up to his eyes. Dark make-up has been applied around his eyes and his hairline has been filled in to make it more prominent.





YOUNG FRANKENSTEIN

Good grief! He's bald and has a zipper in his neck! What kind of monster is he? Answer: A funny one, who stars in a movie called *Young Frankenstein*!

Although *Young Frankenstein* is a spoof on the Frankenstein films of the 1930's and 40's, it contains some excellent make-up and special effects of its own. For instance: the cobwebby crypt for the mummies of the ancient Frankenstein family. And in one terrific scene, the monster is brought to life in a lightning storm and his head glows, revealing the skull and brain beneath!

This glowing head was specially built of rubber and plastic to be an exact reproduction of the actor's own head. A skull and a brain were enclosed within the fake head and lit from inside.

The monster (played by Peter Boyle) wears a rubber forehead and scars and zippers.

Young Frankenstein makes fun of the monster films of old, but also pays them respect. There's even a character named Igor – although he prefers to pronounce it EYE-GORE – who serves as the Doctor's assistant. But the best scene is when Doctor Frankenstein and the monster tap dance and sing, in top hats and tuxedos – Good grief!

How to Make a MONSTER

RECIPES AND MAKE-UP FOR:
WARTS – BLOOD – SCARS
MELTING MAN'S AND
MUMMY'S HANDS
DRACULA – BLACULA –
COUNTESS DRACULA
BRIDE OF FRANKENSTEIN
WOLFMAN – MR. SKULL
THE PHANTOM
BROWN BAG FRANKENSTEIN

Supplies and Sources given on page 78

"HOW I BECAME A MONSTER!"

One day, when I was about twelve years old, I decided I wanted to be a vampire. So I put a dab of white shoe polish in my hair, painted my face with white greasepaint, darkened my eyebrows with eyebrow pencil, put in my trusty plastic vampire fangs (which I bought at a corner drugstore), dripped some red food color down my chin and ran around the neighborhood making sounds like "AAARRRGGGHHH!" and "UURRGGHHH!" The neighbors rolled their eyes and sighed, "him again," but I had a ball. The picture on the right shows you what I looked like.

On other days, I turned myself into the Frankenstein monster, or the Wolfman, or the Mummy, or some frighteningly monstrous invention of my own (your own are always the most fun). I practiced different ways of walking, talking, and growling. When I was Dracula, I spoke very slowly. I tried to sound as if I were from Transylvania and only came out at night.

When my mother came home from work, I would bow and say, very slowly: "Good eve-a-ning, Muh-thair!" (Try it). Then I would pull the towel, which I was using as a cape, across my nose and back away. After all, Dracula is a count, so I figured he'd walk backwards, and I'd seen Lugosi stand with his cape across his face.

The author as a vampire, at age 12.

The Frankenstein monster, on the other hand, walked with stiff legs and squinted eyelids, and had stringy bangs hanging down over his forehead. Sometimes I stuffed a small pillow up my shirt to make my chest look bigger. And of course I growled the monster's famous growl, which is spelled "RRRR!" and sounds like a motorboat putting along. The Frankenstein growl should always be made from the side of your mouth.

Before long, I found some friends who liked monsters as much as I did and we decided to put on a monster show in my garage. We hung curtains and lights and

A scene from the monstrously funny show, *Frank N. Stein*, starring the youthful author as the Monster (left), with his friends Donna Schiller as Elizabeth Drew, Jerome Bergson as the mad Dr. Frank N. Stein, and Mike Joyce as Ignatz.

set up folding chairs for the audience. Our show was called *Frank N. Stein* and it featured a mad doctor (Frank N. Stein), his monster (me), a beautiful girl (Elizabeth), and Ignatz, the doctor's assistant.

The show opened on a sunny Saturday afternoon (my mother popped the popcorn) and was a great success. In the picture above you can see the entire cast. Later we became even more ambitious and made an 8-millimeter movie called, strangely enough, *The*

Monster! And later, when I was much older, I found myself creating monster make-up for a full-length feature film. But it was never as much fun as it was on that warm Saturday afternoon when I was twelve.

I found lots of reasons for making up as a monster. Halloween was a reason, the school carnival was a reason, a masquerade party was a reason, but the main reason was always that it was fun. And easy to do.

To start, all you need is a mirror, a flashlight, and your face! Or, I should say, your *FACES*. . . .

YOUR THOUSAND FACES!

Everybody has more than one face. You can prove it by sitting down and looking in the mirror. Looks just like you, I'll bet. Now raise your right eyebrow. Hold it, keep everything else still. Lower your right eyebrow. Raise your left eyebrow. Now close one eye. Open the other eye as wide as you can. Smile with your mouth open. Smile with your mouth closed. Open both eyes, wide as they'll go. Frown. (Come on, you can do better than that.)

Imagine you ate something sour.

Imagine you ate something sweet.

Imagine you smell something terrible, like Dracula's castle on a rainy night. Whew!

Fluff your hair up. Muss it up so that you look like the Wolfman. Now comb it straight back, flat on your head, like Dracula.

I'll bet your face has changed a dozen times already.

Let's try something else. Turn to page 12 and look carefully at that picture of the Frankenstein monster. Imagine how he feels. First of all, his legs are stiff. He can't walk very well. He can't talk, he can only growl (RRRR). Look at his shoes! They must weigh a ton! And how would *you* feel with those bolts in your neck? They probably pinch. He can't open his eyes all the way, either; the lids are too heavy. People scream when they see him coming, and run away. He doesn't understand why.

Look carefully at his face. Now close your eyes and try to make *your* face feel like the Monster's. When you feel like him, slowly open your eyes and look in the mirror as though you're the Monster seeing himself for the first time. Try this exercise with the Wolfman, the Mummy, and the others.

A good monster always feels *something*. In fact, a good monster is a lot more human than you might think at first glance.

That's what makes them interesting.

LIGHT AND SHADOW

You will need:

A place to sit
A mirror
A flashlight
Your face
This book!

Shadows are very important in make-up. If you look again through the "Ghoulery of Monster Greats," you'll notice how shadows help to create a mood, an *atmosphere.*

Now try this: Turn off all the lights and use just the flashlight. (Better turn the flashlight on *before* you turn off the lights – so you won't get caught in the dark.)

1) Hold the flashlight over your head, so that the beam is shining down on your face. Turn the light slowly. Move it back and forth. The shadows grow shorter and longer. Try some of your faces and watch how shadows change them!

2) Bring the flashlight down slowly so that it is pointing at the side of your face, leaving the other side in darkness. Again, turn it slowly left and right.
3) Bring the flashlight down under your chin so that it is shining up at your face. Put on your Frankenstein monster's face. Or your Dracula face. Or one of your own invention.

Once you do this exercise, you'll realize how important light and shadow are in make-up, and what scary effects you can get with shadows.

COSTUMES

Is that really Count Dracula in a *bathing suit*? And surely that can't be the Wolfman in a *football uniform*!

The cartoon proves a point: make-up isn't just a question of the face. It's a matter of what we will call the "Total Effect." The "Total Effect" is the combination of acting, make-up, light, shadow, and *costume.*

A costume can be anything – if it works. Obviously Dracula wouldn't be as frightening in a bathing suit, nor would the Wolfman, dressed as a football star, tend to make your blood run cold.

I used to experiment with costumes. There was a big overcoat that I used to haul out of the closet. I'd button it up over my head and play *The Invisible Man.*

Don't be afraid to use your imagination when you are costume-hunting. Try different combinations of clothes. Dark, solid colors like red, black, or purple are particularly good for monsters. Old sheets, torn in strips and stained with dirt or spattered with washable paint, are good too.

Just remember not to use your good clothes—old clothes that are torn and dusty are better for monsters anyway.

Before You Make a Monster...

Now that you've practiced with the mirror and the flashlight and have gathered together some costumes, you're almost ready to mix up some "Monster Recipes."

But before you start making monsters, read the "Cautions" below. (And look over the list of "Supplies and Sources" at the end of the book.)

1) You will need your parents' approval and cooperation to do some of the make-ups and recipes; in fact, you *may* need their financial help, so be sure to check with them before you start cooking up monsters.

2) Don't "borrow" your mother's or big sister's make-up materials without their permission. This includes powder puffs.

3) The make-up instructions in the following "recipes" recommend pancake make-up, which may be expensive. If you are naturally very pale, you may be able to just mark lines around your eyes and mouth for some monsters. Or you can use cornstarch or very light face powder instead of pancake. If you do, first spread cold cream thinly over your face. Shake some cornstarch or loose powder into a bowl and pat it on with a crumpled tissue, your own puff, or a *dry* sponge. It's messy—wear a towel. (Do *not* use talcum powder for this. Talc is bad for your lungs.) The effect of cornstarch or powder is not as smooth as pancake, but it is still quite ghastly.

You can also make your own greasepaint by scraping flakes of pancake make-up into a bowl, adding 3 drops of castor oil (ugh!) and mixing until creamy. You can blend colors in this way, inexpensively.

4) Don't use shoe polish (paste or liquid) directly on your skin. Food coloring is okay but it *will* stain—clothes or skin.

5) For paints, use only non-toxic, washable poster (tempera) paints.

6) Do not use white glue or rubber cement on your face. You will need to buy a skin adhesive like Duo, sold for sticking on eyelashes.

7) Always wear old clothes when you make up, or tie an old sheet around you. If possible, select a working place where spots won't matter—the garage, for instance. If anywhere else, cover rugs, floor, and furniture with newspapers. If you spill something, wipe it up immediately. Clean up after you've finished.

8) Choose a good time of day—not just before meals or bedtime.

9) It's a good idea to read through this entire make-up section first. You can decide which monsters you want to try, and what materials you want to assemble for your monster kit.

So let's start on the following page, with secret recipes and make-up Tips from my Creepy Cookbook . . .

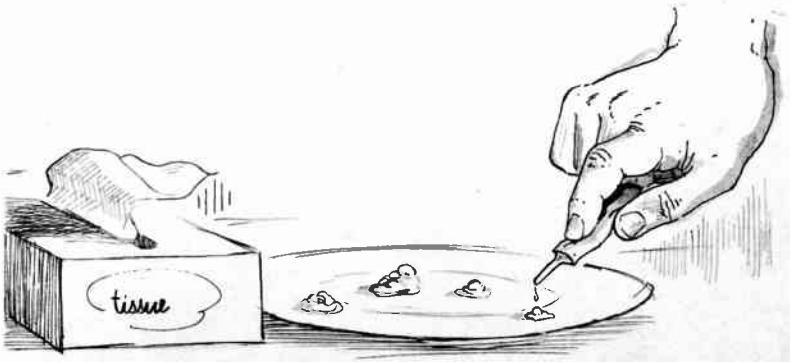
WEIRD WARTS

You will need:

Liquid skin adhesive
such as Duo
Plastic plate or other
smooth hard surface
Facial tissue

All monsters are fond of warts. They're good on the tip of the nose, on the knuckles of the hand, or on the chin. You can stick them on in bunches, or one at a time. They can be very small or big and lumpy.

The easiest way to make them is to squeeze out a nice big blob of the liquid skin adhesive on a smooth hard surface and let it dry. Fanning will speed up the drying process. Keep adding layers until the wart is the size of your choice. When dry, apply it to your face using the adhesive to glue it on.



If you like your warts lumpy, tear off a piece of facial tissue and roll it into a ball the size of your choice, but not too large. Soak the tissue ball with the adhesive and allow to dry. Apply with adhesive. The skin adhesive dries clear, so the color of the tissue will show through. Use pink tissue for a pink wart; blue tissue for a blue wart; and so on.

For another eerie effect, wait until the wart is about half dry, then stick a few little hairs in it.

All warts can be applied with adhesive. If you peel them off carefully, they can be used again and again!

A RECIPE FOR BLOOD

You will need:

Non-toxic, washable, red poster (tempera) paint
Red, yellow, and blue food color
Corn syrup, like Karo

You shouldn't mix up this recipe unless your parents say it's OK. As all vampires know, blood can be very messy! Remember, again, to wear old clothes and to put newspapers down. The washable red paint won't stain, but the food colors will. They will also stain your skin, so use at your own risk!

Pour out a cup of corn syrup. Add a teaspoon of red and of yellow food color, and a *drop* of blue food color. Stir. Now add a teaspoon of the red poster paint. Stir again. You have blood, Igor, blood!

PAINTED SCARS

You will need:

Non-toxic, washable poster (tempera) paint in the following colors: Red, white, blue, purple, and black for stitches.

Paint a scar in the shape you want with red paint. When the paint is dry, paint a thin white line beside it as a highlight. Using the tip of your finger, carefully rub purple or blue paint around the scar (it will look like a bruise). Purple can be mixed by combining blue and red paint.

Stitches may be painted in with black or dark brown paint when the scar dries.

DRACULA'S MAKE-UP

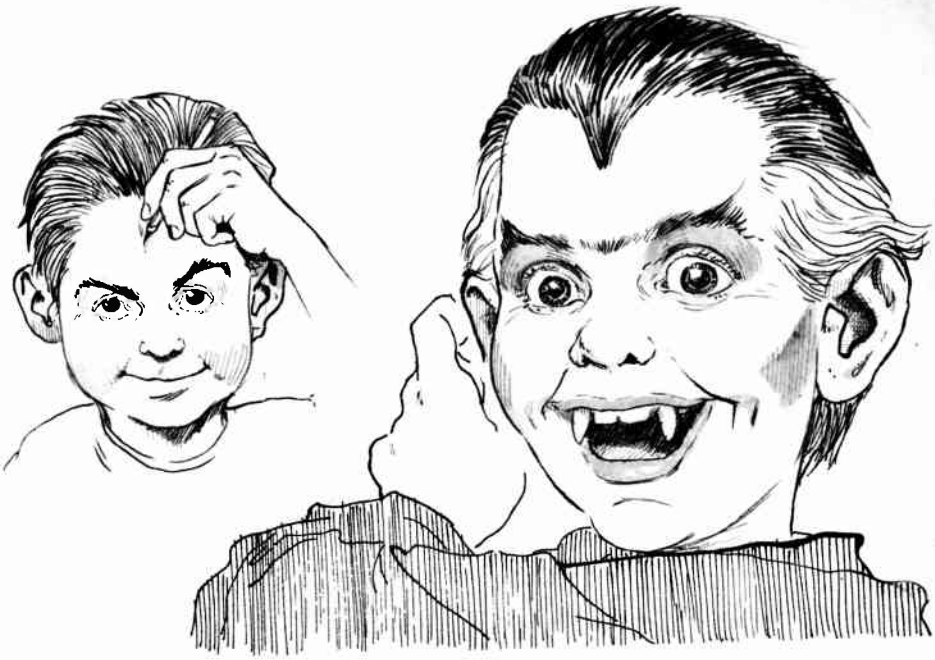
You will need:

White—or pale—pancake make-up (or use cornstarch, See note on page 39.)
Gray or purple eyeshadow
Black or dark brown eyebrow pencil
Black and white liquid shoe polish (optional)
Natural sponges and applicators
Plastic vampire fangs
Small bowl of water
Red or green food color or blood-red lipstick

Dip your sponge in the water and wring it out, until it is just barely damp. With the damp sponge, apply the white, or pale, pancake to your face and hands. Apply it evenly and carefully—it will streak if applied too thick or too thin. Don't worry if you make a mistake at first—pancake washes off with soap and water and does not require powdering.

Next, apply the gray or purple eyeshadow (use a Q-tip, if it doesn't come with an applicator). Draw a heavy shadow over each eye by closing it and applying shadow to the area just above the lid. Apply a second shadow under each eye. Still using the eyeshadow, draw a "cheekbone" shadow on each side of your face. (See illustration.)

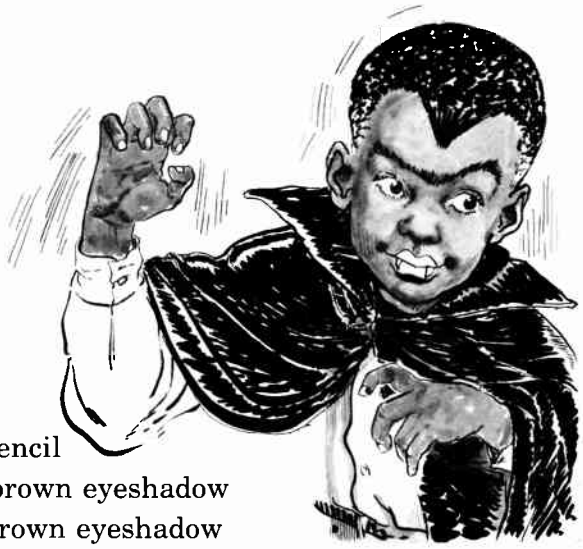
Pencil over your eyebrows with the dark brown or black eyebrow pencil. Eyebrows should be drawn as



a series of fine, short lines, just like your eyebrow hairs; for Dracula they should almost meet in the center. Next brush your hair back from forehead and draw in the "widow's peak," where Dracula's hair comes to a point on his forehead, sketching the "peak" in with eyebrow pencil. (See illustration.)

If you'd like to darken your hair, and it's okay with your mother, you can apply *liquid* black shoe polish to it with a piece of cotton, an old comb, or tissue. (Liquid shoe polish will not brush out but will shampoo out.) When the black dries, "gray" up the sides by brushing a small amount of liquid white shoe polish on at the temples. Comb your hair flat and use hair spray to hold it.

Darken your lips with lipstick or red or green food color, slip in your vampire fangs, fling on your black coat or cape, and it's – it's – DRACULA!



BLACULA'S MAKE-UP

You will need:

Black eyebrow pencil
Copper or light brown eyeshadow
Purple or dark brown eyeshadow
White liquid shoe polish
Sponges and applicators
Plastic vampire teeth
Small bowl of water
Red or green food color or lipstick

Apply copper or light brown eyeshadow to the area over your eyelid, using Q-tip or applicator. With purple or dark brown eyeshadow, draw "bags" under your eyes and shadows under each cheekbone. Draw in the eyebrows and the "widow's peak" with black eyebrow pencil, as described in the make-up for Dracula.

Apply a small amount of white liquid shoe polish to your temples with an old toothbrush or a piece of cotton; this will help to "age" you. (For added eeriness, you might want to color your eyebrows white instead of black – it's up to you.)

Darken your lips, put in your vampire fangs, hop into your cape, and BLACULA is reborn!

COUNTESS DRACULA'S MAKE-UP

You will need:

White or pale pancake make-up
(or cornstarch, see p. 39)
Black or dark brown eyebrow pencil
Blue or purple eyeshadow
Deep red lipstick
Sponges and applicators
Bowl of water
Black or white liquid shoe polish

Countess Dracula wears almost the same make-up as Count Dracula: First apply the white or pale pancake with the damp sponge. Next, apply the eyeshadow over your eyelids and draw in the cheekbone shadows. Darken your eyebrows with eyebrow pencil, fill in the "widow's peak," and put on the deep red lipstick. If you wish, you can "streak" your hair with liquid white shoe polish. If you have long hair, you should experiment: Tie it back, braid it, or just let it go "wild," whichever you think looks scariest. Then put in your vampire fangs and watch those vampire boys run!

Wear a long cape or an old sheet.

BRIDE OF FRANKENSTEIN'S MAKE-UP

You will need:

White or pale pancake make-up
(or cornstarch) see p. 39
Black or dark brown eyebrow pencil
Deep red or purple lipstick
Red and yellow eyeshadow
Red non-toxic washable poster (tempera) paint
Clear hair spray
Skin adhesive, like Duo
Strips of old sheet for costume
White liquid shoe polish (optional)

Apply a smooth, even layer of white, or pale shade pancake make-up, making sure to cover your eyebrows *completely*. Draw two upward-curving eyebrows with the black, or dark brown, eyebrow pencil, using the illustration on this page, or the photograph on page 23 as a guide.

Paint on scars with red poster paint. The Bride has scars on her neck, but you should put them wherever you think they look best—or worst!

Shade your eyes and cheekbones with yellow, or red, eyeshadow; or use poster paint—just don't paint

it on too thick. Draw a puckered mouth with the deep red or purple lipstick. Don't be afraid to use the lipstick to create a mouth that is shaped differently than yours—the Bride's mouth looks almost like a cupid's bow.

Stiffen your hair with clear hair spray and apply streaks of white liquid shoe polish on either side.

Wrap the strips of old sheet around your arms and put on an old nightgown and the BRIDE OF FRANKENSTEIN walks again.

THE PHANTOM'S MAKE-UP

You will need:

White or pale pancake make-up (or cornstarch, see p. 39)
Dark brown or black eyebrow pencil
Dark brown or dark purple eyeshadow
Non-toxic, washable poster (tempera) paint in various colors
Sponges and applicators
Food color (if desired)

Part your hair in the middle and comb it flat against your head. Apply a smooth, even coating of white or pale pancake make-up, making sure to cover your eyebrows and lips completely.

Make circles of shadow around each eye and draw cheekbone shadows on each cheek with eyeshadow. Make your nostrils look larger by drawing a line around them with eyebrow pencil.

Using the illustration as a guide, paint wrinkles with poster paint. You can use a variety of colors.

Darken your lips with lipstick, or food color. To make your teeth look like the Phantom's, slosh a couple drops of yellow or green food color in your mouth or dry your teeth with a tissue, then discolor them with dark brown eyebrow pencil (it will wipe off easily). Or simply pop in your handy plastic monster fangs and slink on down to the Opera House!

MONSTER HANDS—Use loose-fitting plastic or rubber gloves. Cleaning or garden gloves—gauntlet-shaped—are best. You can work on one glove at a time—on you—or stuff them with newspapers and leave both hands free to work on them. Shake talcum into the fingers of the gloves before you put them on.

MUMMY'S HANDS

You will need:

Rubber cement
Coarse cornmeal, or sawdust
Strips of gauze bandage
Black liquid shoe polish or felt marker
Talcum powder
Gray non-toxic washable poster (tempera) paint

Paint fingernails with felt marker or black shoe polish. Apply rubber cement, a patch at a time. While the cement is still wet, dip the glove in the cornmeal (or sawdust.) Continue applying rubber cement and dipping the glove until you have a layer of cornmeal adhering to the entire hand. Now wrap gauze strips around the glove, leaving patches of cornmeal visible. When completed, paint with gray poster paint.

MELTING MAN'S HANDS

You will need:

Plastic gloves
Unflavored gelatin (like Knox gelatin)
Food color (if desired)
Black liquid shoe polish, or black felt marker
Spatula or mixing spoon
Mixing bowl

Stuff gloves with newspaper, and, using black shoe polish or black felt marker, paint on the fingernails. Mix the gelatin according to instructions on the box, for stiff gelatin, adding a drop of food color, if desired. Red food color will give you a gory effect, yellow will give you an entirely different effect; you might experiment, mix some colors and see which you like best. When the gelatin is gloppy, plop it on the glove with a spatula or spoon and allow to dry. Remember to wipe up any gelatin you spill and to rinse all utensils before the gelatin hardens. When the gloves are dry, the effect will be hands that look like they are melting!!

WOLFMAN'S HANDS

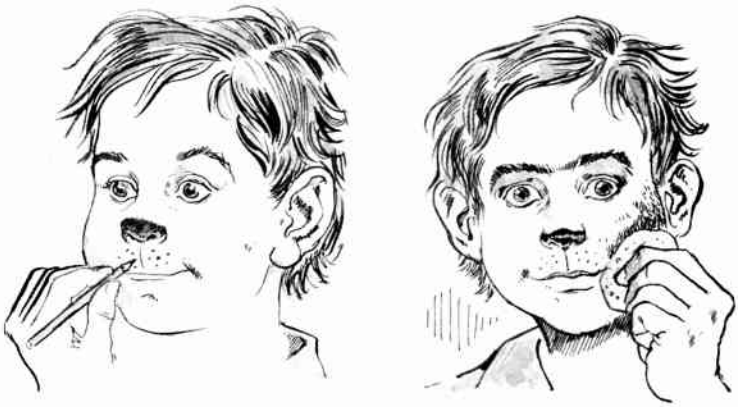
You will need:

Plastic gloves
False hair, crepe hair, brown yarn, or hair from old wig
Rubber cement
Brown pancake make-up, or brown poster paint
Sponge
Scissors
Black liquid shoe polish, or felt marker

Cut a length of crepe hair, or brown yarn, (or hair from an old wig) about 5 inches long. Now cut it up in little lengths, about 1" to ½" long, so that it looks like a pile of long whiskers. Spread the hair out on a plate, and put aside.

Paint fingernails on the gloves with shoe polish or felt marker. Apply an even layer of pancake or poster paint to the entire glove. (If the pancake or paint won't adhere properly, use liquid brown shoe polish.)

Paint a small patch of rubber cement on the glove and dip it in the plate of "wolf whiskers." Continue applying rubber cement and dipping until the entire glove is coated with hair and you will have the Wolfman's hands!



WOLFMAN'S MAKE-UP

You will need:

False hair (crepe hair, yarn, or an old wig to match your own hair color)
Copper or brown pancake make-up (or dark face powder, see p. 39)
Skin adhesive, like Duo
Scissors
Dark brown eyeshadow
Black non-toxic poster (tempera) paint
Black or dark brown eyebrow pencil
Sponge

Apply the brown or copper pancake to your face, covering your ears and neck. Paint the very tip of your nose black, using black eyebrow pencil, and paint a series of "whisker dots" on your upper lip. Draw on your Wolfman eyebrows (they should almost meet in the center, like Dracula's), using eyebrow pencil or poster paint. Darken around your eyes with eyeshadow.

Cut the false hair, or yarn, in small pieces, as you did for the Wolfman's hands, and spread these "wolf whiskers" out on a plate. Paint a patch of skin adhesive on your cheek and let it get sticky. Take a damp sponge and press it into the plate of whiskers; they will stick to the sponge. Press the sponge with the whiskers on it against the sticky adhesive. Press lightly. The hairs will stick to your face. Continue painting patches of adhesive and dabbing on the hair with the damp sponge until your face has a layer of hair.

Muss up your hair so that it looks wild and wolf-like, put on your Wolfman hands, and wait for the full moon! AAAAAIIIIEEEEEEUUUUUUUUUUUUUUUUU!!!!

MR. SKULL'S MAKE-UP

You will need:

White or pale pancake make-up (or cornstarch, see p. 39)
Black or dark purple or blue eyeshadow
Black non-toxic washable poster (tempera) paint
Black eyebrow pencil
Sponges and applicators

Apply the white or pale pancake make-up to your face, covering eyebrows, lips, ears, and neck. With the eyeshadow, make two dark circles around your eyes and fill them in. Draw a black triangle covering the end of your nose, using black eyebrow pencil, or black poster paint, and draw—or paint—cheekbone shadows on either side of your face.

Paint "teeth" over your lips as in the illustration and Mr. Skull is brought to life! For added effectiveness, wear a hood that covers your head, leaving only your face exposed. If your hands are visible, make them up with white or pale pancake too and color your nails with black liquid shoe polish.

A skeleton-marked sheet makes a good body covering.

BROWN BAG FRANKENSTEIN

You will need:

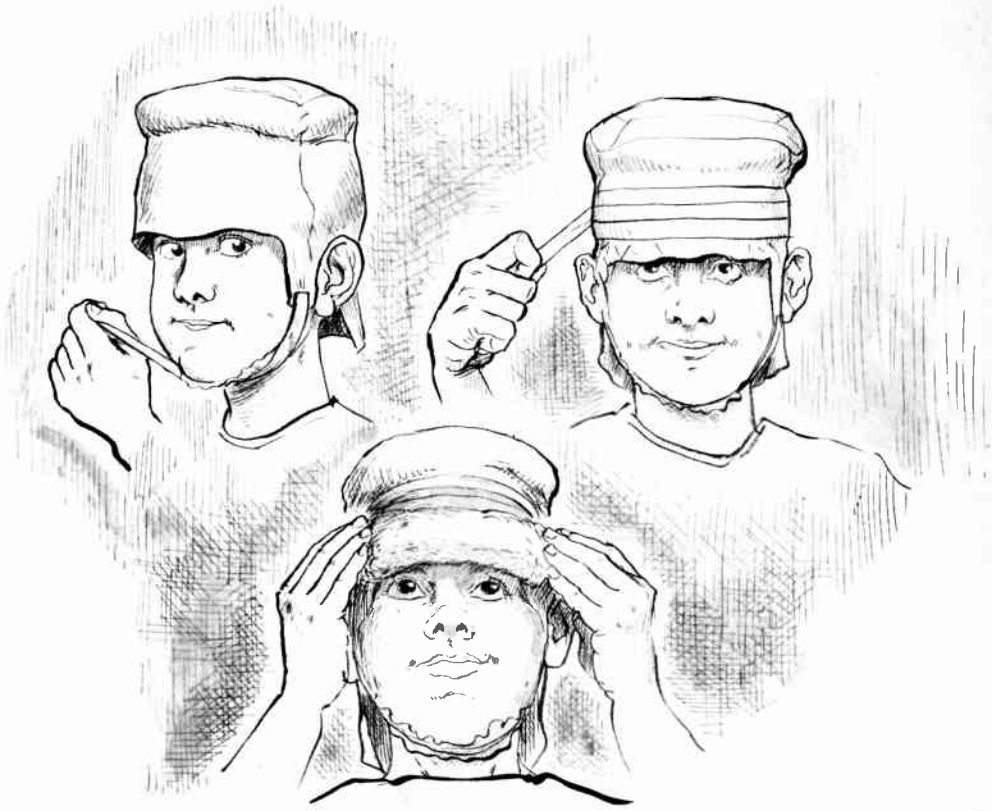
1 brown paper bag that fits snugly over your head
Scissors
Roll of masking tape
Cotton batting
Paper towels
Cardboard
White glue like Elmer's
Inexpensive paint brushes
Black crepe hair or yarn
2 small "L"-shaped metal brackets
Your choice of painted scars
Crayon or marking pencil
Green or gray non-toxic washable poster (tempera) paint

It's easy to make a Brown Bag Frankenstein head, but it does require time and patience. It will help if you have an assistant, but it's not necessary.

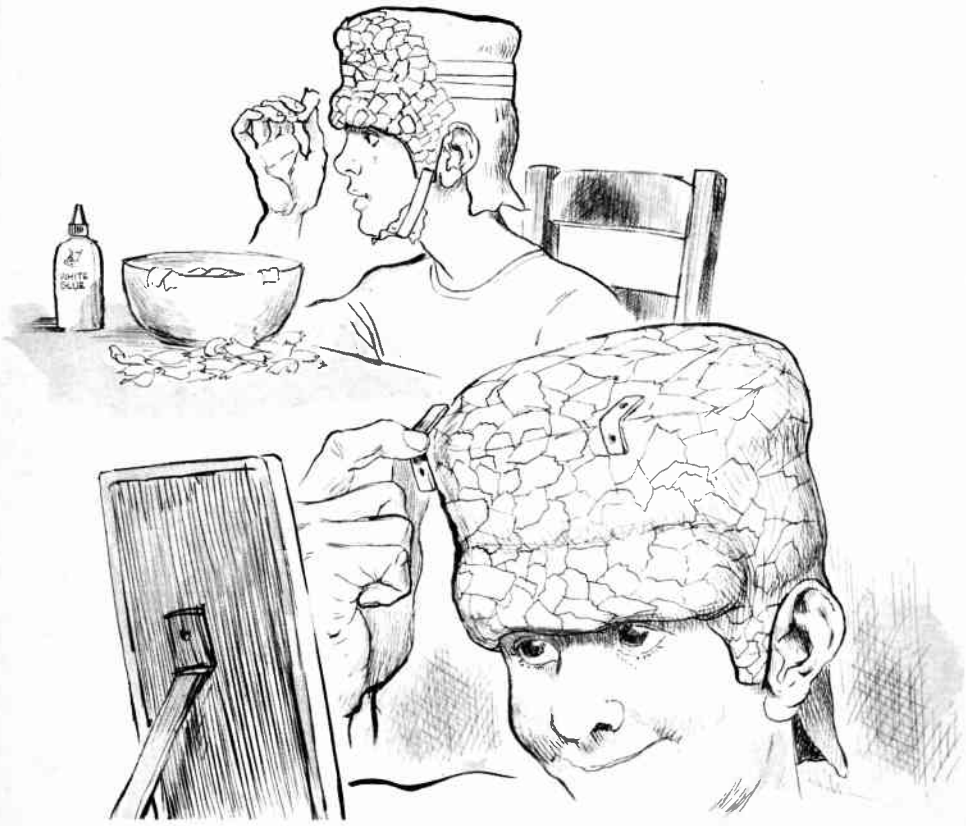
1) First, find a brown paper bag that fits snugly over your head. Now cut a piece of cardboard the shape of the bottom of the bag.
2) Next, cut 2-4 pieces of cotton batting in the shape of the cardboard. Glue one piece on top of the other until you have a 2-inch-thick layer of cotton. Glue it to the cardboard.

3) Glue the cardboard, cardboard side down, to the inside bottom of the bag. Let the glue dry.

4) Put the bag on your head and, using a soft lead pencil or crayon, draw a line that starts between your eyebrows, goes across one eyebrow, down the side of your face, and follows your hairline around your head, coming up on the other side to meet between the eyebrows. You will have to draw this line by "feel." Take the bag off and cut around the line you've drawn.



5) Put the bag on again and run a piece of tape under your chin, from one side of the bag to the other, to hold the bag in place. If you don't want the tape to stick to *you*, put a piece of tissue between your chin and the tape.
6) Make a snug "headband" of tape around the headpiece, so that it will fit your head securely.
7) Tear off a strip of cotton batting about 4 inches long and glue it in place over the eyebrow part of the headpiece. Put tape over the cotton, being careful not to flatten it.



8) Mix your white glue, three parts glue to two parts water. Tear the paper towels in medium-sized, ragged strips (about 2 inches wide by 3 inches long).

   Dip the paper towel strips in the glue mixture and apply them to the entire surface of the headpiece. They should be just wet enough to stick.

9) When you've covered the headpiece with paper towels and it's about half dry, glue the "L" brackets in place on the forehead, as shown.

10) When the head is dry, paint it with green or gray poster paint. Paint a scar on the forehead, over the right eyebrow.
11) Glue on the crepe hair or yarn in strips, starting at the back of the head and working up to the forehead. Make sure you leave hair hanging down over the edge of the bag in back, to hide your real hairline.

12) For added effectiveness, when you wear your Brown Bag Frankenstein head, apply a smooth, even layer of white or pale pancake make-up (or powder, see page 39) to your face as well. Be sure to shade the eyes and darken the lips.

Wear heavy shoes, old clothes, cotton work gloves, walk stiffly, and Arrrrgh!

MONSTER SHOW

Monster Shows can be put on anywhere: at a Halloween party, at the school carnival, or in your own living room for the entertainment of your family. What follows is a short sketch, incorporating the "Monster Recipes," and some new tricks which are explained at the end of the sketch.

There's no need to stage the sketch as written. Change it around; rewrite the lines; take things out; put things in. The parts can be played by either girls or boys. There's no reason Frankenstein can't become Ms. Frankenstein or Dracula become Blacula or Dr. Jekyll become a female doctor.

Before you attempt the sketch, read the section through, and practice all the tricks and make-up effects. Then rehearse them.

If you can use a movie camera (and have permission to use it) you can even do a Monster Movie of your own!

"The MONSTER of FRANKENSTEIN!"

Frankenstein Meets Dracula and Mr. Skull in the House of Dr. Jekyll and Mr. Hyde . . .

Cast:

ANNOUNCER

DR. FRANKENSTEIN

IGOR (His assistant)

MR. SKULL (The Disappearing Ghost)

DR. JEKYLL and MR. HYDE

DRACULA (or BLACULA)

FRANKENSTEIN MONSTER

WOLFMAN

THE MONSTER OF FRANKENSTEIN!

Scene:
THE LABORATORY

Time:
MIDNIGHT

The room is dark. The audience waits in silence, afraid even to whisper. The ANNOUNCER enters, his face lit from the side.

ANNOUNCER: Good evening, ladies and gentlemen. We are in the laboratory of Dr. Frankenstein. Tonight, after months of work, the Doctor is going to bring his creation to life!

The ANNOUNCER disappears. The lights come up, revealing a table. On the table is the body of the FRANKENSTEIN MONSTER, covered by a sheet. The lights are red and blue and green. We hear the sound of thunder. Lightning flashes through the room. Creaky organ music filters through the laboratory. DR. FRANKENSTEIN enters, wearing a white costume. He has a scar on his forehead. He carries a bag. IGOR, his assistant, enters with him.

NOTE: You can copy the billboard on opposite page to advertise your own show.

DR. FRANKENSTEIN: Tonight, Igor, I will bring my monster to life!

IGOR: Yes, Doctor.

Suddenly the DISAPPEARING GHOST (MR. SKULL) appears out of nowhere. He speaks in a hollow voice.

MR. SKULL: Frankenstein! This is your conscience! Don't make any more monsters! You'll pollute the environment!

THE DISAPPEARING GHOST disappears.

DR. FRANKENSTEIN: Bah! Nothing can stop me from bringing my monster to life! Igor!

IGOR: Yes, Doctor?

DR. FRANKENSTEIN: Open the bag!

IGOR opens the bag DR. FRANKENSTEIN was carrying.

DR. FRANKENSTEIN: Hand me the Monster's brain!

Thunder crashes through the laboratory. The music grows louder. The clock begins to strike. IGOR hands DR. FRANKENSTEIN the MONSTER'S brain. DR. FRANKENSTEIN takes the "brain" and puts it under the sheet on the table, as though plopping it into the MONSTER'S head.

DR. FRANKENSTEIN: Now hand me the MONSTER'S heart!

IGOR hands DR. FRANKENSTEIN the MONSTER'S "heart." It should look like a heart from a Valentine's Day card. Again we hear thunder.

IGOR: Don't forget the hands!

IGOR hands DR. FRANKENSTEIN a pair of "MONSTER Hands." Again THE DISAPPEARING GHOST appears.

MR. SKULL: Frankenstein! This is my last warning! Don't finish building that monster! And don't say I didn't warn you!

THE DISAPPEARING GHOST disappears. All lights go out except the red light.

There is a knock at the door.

IGOR: Somebody's at the door, Doctor!

DR. FRANKENSTEIN: Let them in, Igor!

IGOR opens the door and DR. JEKYLL enters. At this point, only the red light should be on.

DR. JEKYLL: Good evening, I'm Dr. Jekyll. I heard you were making a monster, so I came to help.

DR. FRANKENSTEIN: How can *you* help *me?* I'm the greatest Monster-Maker in the world!

DR. JEKYLL: Watch!

DR. JEKYLL drinks his potion, the red light fades out, the green light comes on, and he has changed into MR. HYDE!

MR. HYDE: Well? Instant Monster!

DR. FRANKENSTEIN: Not bad, but I'd rather make my own monster.

MR. HYDE grumbles and leaves.

IGOR: Is the Monster ready, Doctor?

DR. FRANKENSTEIN: All we need now is some blood—

DRACULA (or BLACULA) enters the room.

DRACULA: Did I hear someone say blood? I just happen to have a little extra!

DRACULA takes out a jar of our special "blood" recipe and hands it to DR. FRANKENSTEIN.

DR. FRANKENSTEIN: Thanks, Count Dracula—er—what's the charge?

DRACULA (in his best Transylvania accent): You can pay me—later. Hehehe!

DRACULA flaps his cape and leaves. We hear the sound of a wolf howling in the distance.

IGOR: What's that sound, Doctor?

DR. FRANKENSTEIN: It sounds like the Wolfman, Igor—and he's getting close! We'd better bring my monster to life right now!

DR. FRANKENSTEIN goes to his control panel and pushes the switches. Lightning flashes. The lights go on and off. The music grows louder. Suddenly the MONSTER lifts his hand. Then he sits up on the edge of the table and pulls the sheet off. The WOLFMAN's howl is closer now. There is a knock at the door.

DR. FRANKENSTEIN: Just in time!

The door opens, and the WOLFMAN enters, growling. The FRANKENSTEIN MONSTER growls, too ("RRRR"). The two of them circle each other like prizefighters. Suddenly MR. SKULL appears again.

MR. SKULL: BOO!

The WOLFMAN and the FRANKENSTEIN MONSTER, scared by MR. SKULL, turn and run out of the room.

DR. FRANKENSTEIN: Wait! Come back! Oh well. (To the audience) Every time I make a monster, he leaves home and I never see him again. They scare so easily. It's silly to be scared. The important thing to remember is to keep your head!

And then—a "head" floats up from the audience. DR. FRANKENSTEIN yells and runs off stage. The "head" is floating around the room when from the audience, a "headless man" gets up and starts chasing after the head. He too runs off stage.

IGOR: Like he said: Learn to keep your head.

Lights out.

THE END.

At the end of the show, the whole cast should come out and take a bow.

You are wondering how you're going to do some of the tricks in this sketch? Just turn the page.

How to Turn from Dr. Jekyll to Mr. Hyde Before Their Very Eyes!

You will need:

Red make-up pencil
Red pancake or rouge
A red light
A green light
Music of your choice
Props for the laboratory table
An assistant to run the lights

The lights are dim. The red light comes up, filling the room with a red glow. You, as Dr. Jekyll, enter the room. You go to the table, contemplating the secret of life. Carefully you mix the potion that will change you into Mr. Hyde. One last stir and it's ready to drink. You down the potion in one gulp! You gasp. You grab your throat. You moan. You collapse against the table. You run your fingers through your hair. You lower your head. (Look again at the pictures of Fredric March changing into Mr. Hyde; notice how his expressions change as he changes.) Now the red light fades out and the green light comes on. You stop gasping. You chuckle and slowly raise your head to stare at the terrified audience—and there, before them, is MR. HYDE!

How did you do it?

Simple. Before you appeared, you made up with the red pencil and the red pancake, either by copying the design in the above illustration, or by using a design

of your own. When your assistant turned on the red light, and you appeared for the first time, the red light "erased" the red make-up.

After you drank the potion and went through the "change," your assistant turned off the red light and turned on the green light. The green light revealed the red make-up, making it look dark purple, or black. Of course you used a couple of other tricks too. When you were "changing" into Mr. Hyde, you managed to mess up your hair and slip in some monster fangs. The potion was just black cherry or orange soda.

The rest—the acting—depends on you!

THE DISAPPEARING GHOST

You will need:

Two high-powered flashlights
A curtain, or drape
GHOST in MR. SKULL make-up
(or other make-up of your choice)

This trick, too, can be performed as part of the Frankenstein sketch, or it can be performed on its own.

First hang your drape by a window, or in a doorway. The GHOST then stands behind the drape with a flashlight. The other flashlight is aimed at the front of the drape. When the GHOST, behind the drape, turns on his (or her) flashlight and shines it on his face, he will seem to "appear" behind the drape! If you use some of the lighting tricks we talked about earlier, your GHOST can be very effective, indeed!

THE FLOATING HEAD

You will need:

A dummy (make it yourself)
A head-sized helium balloon

This is a very easy trick that will make people laugh as well as startle them a bit. First build an oversized dummy without a head. Now paint a face on the helium balloon and tie the balloon to the dummy's collar. At a pre-set signal in your show, cut the balloon free and let it float into the air. BUT THEN THE DUMMY SITS UP AND CHASES ITS OWN HEAD! HOW?

Again, very simple.

Remember what I told you about how I used to button an overcoat over my head and pretend to be the Invisible Man? All you have to do is make the dummy's shirt large enough so that you can fit inside, with the shirt buttoned over your head. When the balloon floats away, you can chase after it, a real headless man!

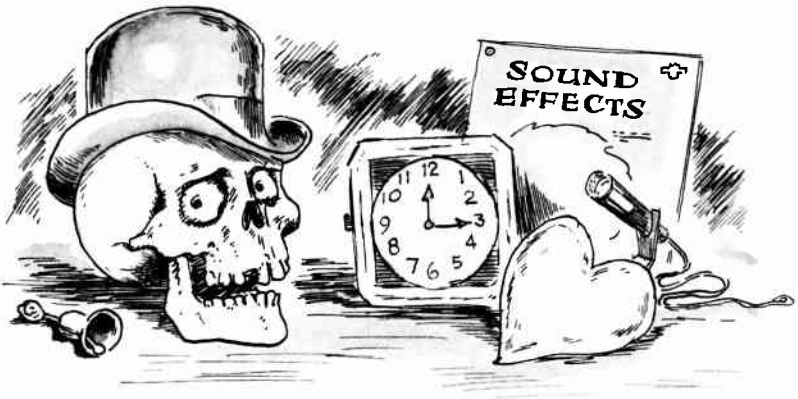
PROPS

"Props" is short for "properties." Properties are things that you will need during the course of your Monster Show. Here's a partial list of the things you will need to perform *"The Monster of Frankenstein"*:

FOR MUSIC: There are dozens of sound effects recordings of creaking chains, musty organs, thunder and lightning, squeaking bats, squealing rats, wild, howling wolves, and whistling wind. Ask at your local record store.

LIVE SOUND EFFECTS: A toy clock with a loud tick is a good sound effect. So is a thin sheet of metal. If you ripple it, it will sound like thunder. There are all kinds of things that can be used as drums. Five or six glasses, each filled with water to a different level, will give off five or six different tones. A tinkling bell gives off a scarey, haunting effect. So will a piece of chalk raked on a blackboard. Or a balloon, rubbed with your fingers. There are various noisemakers available at the 5 & 10 and at drugstores. If you have a microphone, the sound of wind can be created by blowing lightly into the mike. Scratching with your fingernails on the inside of a cardboard box will sound like strange little animals trying to escape!

LIGHTING: You can light the sketch with flashlights different-colored light bulbs, even candles (if your Mom and Dad are there and say it's ok). For lightning,



simply turn a bright light on and off very rapidly. Remember: Monster lighting is best from below, above, or the side – it's not as effective head-on.

OTHER PROPS: You'll find a variety of props at your local hobby store. You may find a plastic skull that glows in the dark, or a miniature skeleton model. There is also an item called "the Visible Head" which is a life-size model of a human head, complete with a plastic brain and skull and eyeballs.

You can use your wits to save you money. A large natural sponge makes a good "brain." Use a cut-out valentine for a heart. And don't forget the tips on costumes on page 37!

These are just some of the things you can do to produce a Monster Show that is exciting and funny and full of action.

SUPPLIES AND SOURCES

Building a monster kit takes time, money, and ingenuity, but you'll find it's a big help to have supplies on hand *before* Hallowe'en eve or the big monster show.

After you've decided what monsters you'd like to try, make a checklist of all the items you'll need. Look over the recipes and make-up items for each monster (pages 41–63), and re-read pages 39–40.

Then see what materials around the house your mother will let you use. ASK, don't just take, and do expect to have to buy some items. Here are some possible household supplies to look for (and ask about):

Bathroom shelf or cabinet:
Facial or soft toilet tissue; cold cream; talcum powder (for powdering gloves); castor oil (for making grease paint); eyebrow pencil; absorbent cotton; hair spray.

Kitchen and general supplies:
Black or white liquid shoe polish; old plastic cleaning gloves; white glue like Elmer's; rubber cement; old sheets; rags and old clothes; left-over yarn; cotton batting; masking tape; felt markers; cornstarch; cornmeal; corn syrup; unflavored gelatin; food coloring; paper towels; and spatulas, sponges, bowls.

Remember to ask permission to use any items around the house.

You will probably have to buy pancake make-up, eye shadow, eyelash adhesive like Duo, poster (tempera) paints, and some of the items named above. Most of these items can be purchased at Drugstores, the Dime store, in Supermarkets, or from Theatrical Make-up Suppliers. (Check the yellow pages of your telephone directory for Cosmetics or Theatrical Make-Up Supplies in your area.)

Variety Stores, Joke stores, Novelty or Stationery stores often carry plastic monster teeth, inexpensive wigs, crepe hair, false beards and moustaches, make-up supplies, masks, and rubber monster hands, around Halloween. Other sources of supplies are:

1. *HARDWARE STORES*—For white glue, plastic cleaning gloves, L-shaped brackets, masking tape, spatulas.

2. *SUPERMARKETS*—For food color, unflavored gelatin, cornmeal, cornstarch, corn syrup, spatulas, plastic cleaning gloves, paper towels, facial tissues.

3. *ART SUPPLY STORES*—For instant papier maché, felt markers, white glue, masking tape, non-toxic washable poster (tempera) paints.

4. *TOY STORES*—Some toy stores have inexpensive wigs and make-up kits. Check the toy departments of your nearby department store.

5. *SECONDHAND STORES*—Second hand stores, like Goodwill and the Salvation Army, sell inexpensive wigs, old clothes for costumes, and items which can be used as props.

6. *OTHER SOURCES* – Check the drama departments of local junior and senior high schools, as well as any junior colleges or universities in your town. Another place to check is your local television station, or any little theatre groups in your area. They may have some extra make-up they will sell, or give, to you. They might also give you some new tips on making monsters!

Don't be disappointed if you can't find everything at one place. Turn your make-up search into a scavenger hunt! Remember: You're the Monster-Maker, searching for the ingredients to a recipe that can transform you into Dracula, Blacula, or the Bride of Frankenstein!

If you shop around carefully, you should be able to put together a pretty complete make-up kit for under $10.00. So good luck and Happy Hunting!

Horror secrets of great movie monsters revealed!

PLUS

- How to make up like Frankenstein or Bride of F., or Dracula, or Countess Dracula, or other fearful fiends
- How to act like a monster
- How to perform murky monster magic
- Script for Monster Shows you can stage or film . . .

It's a whole fangtastic creep of monster tips, straight from a Master of horrifying monster movies!

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